

FORM+CONTENT GALLERY

For release July 2, 2015



*beyond***Brand**

What

A juried exhibition at Form + Content Gallery in Minneapolis, MN of graphic design and visual communication work in a variety of media as a personal response to current social, political, cultural and economic conditions.

When

Thursday, July 30, 2015 through Saturday August 5, 2015

Gallery hours: Thursday – Saturday, 12:00 – 6:00 pm and by appointment

Free and open to the public

Opening Reception

Saturday, August 1, 7:00-9:00pm

Free and open to the public

Where

Form + Content Gallery

Whitney Square Building

210 North 2nd Street, Suite 104

Minneapolis, MN 55401

Information

Form and Content Gallery, 612-436-1151

formandcontent@gmail.com

<http://www.formandcontent.org>

<http://thedepartmentofpublicdesign.blogspot.com/>

Description

The visual world is dominated by a growing global corporate culture and the incessant drive to develop and present the perfect “brand”. “Brand” has become caricature. Designers, as paragons of the “visual” serve their clients and navigate this contentious terrain as professionals, yet personally they seek ways to contribute their considerable skills to make the world a better and more just place. *Design as social practice is a powerful calling.* “**beyondBRAND**” is a juried exhibition of graphic art from a diverse group of designers whose work represents this powerful personal response to social and political issues pervading contemporary societies.

The exhibition is inspired by recent social practice movements such as:

Brandalism ("...a revolt against corporate control of the visual realm.")

No Logo ("...every transformative movement in history has used strong graphic design...." and

Design for Good ("A movement to ignite, accelerate and amplify design-driven social change")

The artwork presented is from a diverse group of 19 individual designers and artists and represents work that is contemporary, experimental, and provocative.

"beyondBRAND" is an exhibition in multiple forms and media of those that answered the call to make a statement, take a stand, provoke, honor, deliver and even make some design mischief.

Curators **Jay H. Isenberg** and **Lynda Monick-Isenberg**, both Form+Content members have conceived and curated previous exhibitions at the gallery including *Dialogue on the Wall*, *Unbundling the Housing Crisis* and *Excavation of Zone 5, an Interim Report* (with the Department of Public Design™).

Participating Designers and Artists: Keith Christensen, Jordan Darby, Jim Dryden, Stephanie Glaros, Chandler O'Leary & Carol Inderieden, Jan Jancourt, Daniel Jasper, Bill Jeter, Sieng Lee, Aaron Marx, Heidi Miller, Heidi Miller, John O'Neill, Jack Pavlik & Peng Wu, George Roberts, Jan Sabach, Todd Thyberg, Brandon Waybright, Russ White.

Press Images: high-resolution jpgs can be downloaded from

<https://www.dropbox.com/sh/q8cz7s6vveioi2e/AABeCQakYmTAjeDAnxJXwGYga?dl=0>

***beyondBRAND* Artist Biographies and Statements**

Keith Christensen Bio

I am educated as an artist and designer. I became engaged with social issues when I moved from Minnesota to NYC and have been trying to connect creativity with social concerns since then. I was active in NYC with various artist groups including PADD (Political Art Documentation/Distribution) and Artmakers, a collective of community muralists. I participated with these groups in creating installations, exhibitions and street art. My work has involved painting, sculpture and murals as well as social design. I have served as an art director for various magazines and designed books. I self identify as an artist-designer. I returned to Minnesota and completed my graduate studies and with my thesis work, The Dialogue Learning Game Project. That began my work with games as a motif for much of the work that has followed. After that I became an educator and continue to teach art and design. I have had numerous commissions and project work in Minnesota, NY and Europe.

Keith Christensen Statement

beyondBRAND

The images submitted are works that use game structures to convey narratives. My intention is to communicate the subject matter with game references because the elements suggest goals, strategy, multiple perspectives, chance, and play. These are elements of art as well as social change. The Game Change piece is about the Minneapolis 1934 Truckers Strike. This event was fought for the right to organize that tragically resulted in the death of strikers as well as a major labor victory. It tells the story with original illustrations in a game path that includes quotes, names and events. The Rachel Corrie Game presents her portrait and uses the words of this young American woman killed in Israel while protesting the destruction of villagers' homes. The Pussy Riot Game includes text from the young Russian activists imprisoned for their protest of the current government. It also includes a portrait in a signature baklava in juxtaposition to the game.

Jordan Darby Bio

STUDIO BEEBO is a one-man operation, mirroring the laissez-faire, devil-may-care attitude the US Government takes toward work output and content. The one-man in question is Jordan Darby, a recent graduate of the OTIS MFA Graphic Design program.

Jordan Darby Statement

All three submissions are posters meant to counter-campaign the ideology of the day: undue stress, complacency, irony, etc. Using visual language the every-person can understand, the work is meant to provoke some sort of thought beyond a simple grunt of acknowledgment.

Jim Dryden Bio

Jim Dryden lives in the Minneapolis / St. Paul area. He studied art and music at the University of Minnesota, and has a BFA in painting and printmaking from the Minneapolis College of Art and Design. A love for travel and exotic places has been a primary influence in Jim's work. He draws inspiration from many diverse cultural and ethnic traditions, and paints with a color palette that speaks of latitudes far south of Minnesota.

A partial list of Jim's corporate clients includes: 3M, Anheuser Busch, Coca-Cola, Delta, Disney, Herman Miller, Honda, General Mills, GMAC, GTE, John Deere, Marriot, Paine-Webber, Target, and Viacom. Concurrently, he provides artwork to a wide variety of fine arts organizations and non-profit causes: The American Red Cross, Chicago Jazz & Blues Festival, Children's Crisis Nursery, the Guthrie Theater, Minnesota Arts Council, MacPhail Center for the Arts, and the National Breast Cancer Foundation.

Jim's work has also been published in numerous trade journals and educational texts, and has been awarded recognition by the American Society of Illustrators.

Jim Dryden Statement

These are illustrations for two separate articles that appeared in Colgate University's Scene Magazine. Both articles deal with challenging social/political subjects: "Boiling Point" - a professor's experiences during the Rwandan genocide circa 1993-94 and "Critical Conversations" - a story related to incidents of threatening, racist graffiti which appeared on the Colgate campus and the University's attempt to bring the issue out into the open and promote diversity.

Boiling Point - This illustration attempts to capture the horror experienced by a newly-minted, 23-year-old United Nations worker on her first mission when confronted by the violence and brutality taking

place in Rwanda. “There’s a web of violence in my head that I can’t cut through.” – Professor Susan Thomson

Critical Conversations - Two illustrations for an article about race and racism on campus. The first image represents a situation in which individuals are isolated, out of communication, and thinking/expressing angry thoughts. The second illustrations shows an environment in which people are coming together, beginning a dialogue, and sharing ideas. “Everyone on campus must enter these conversations, without fear of being politically incorrect, so the dialogue can be robust and progressive.” - Keenan Grenell

Stephanie Glaros Bio

I am a photographer and videographer based in Minneapolis, Minnesota. From 2005 to 2012, I was the Art Director for Utne Reader magazine, where I developed an interest in photojournalism, and realized the profound impact of storytelling. My background in graphic design, and my passion for social justice issues shape my work. My goal is to capture emotional stories that reveal the things human beings share in common. In addition to Humans of Minneapolis, I have a regular column in Southwest Journal, and am currently focused on a community engagement project for the City of Minneapolis. I also teach in the Graphic Design department at Minneapolis Community and Technical College

Stephanie Glaros Statement

In March 2010, I began capturing photographs of people I encountered on my daily walk from home to work in downtown Minneapolis. My camera provided the perfect excuse to break through social barriers, and interact with people I might not otherwise meet. I titled this series Minneapolis Strangers.

In 2013, I re-launched the project as Humans of Minneapolis. Inspired by Humans of New York, I began to focus on not just the photographs, but also the conversations. I included audio clips in order to add texture to the stories, and to allow my subjects to speak with their own voices. This project has connected me to a network of hundreds of “Humans” pages based in cities all over the world. This audio slideshow is a compilation of some of my favorite interactions from this project.

Chandler O’Leary Bio

Chandler O’Leary is the proprietor of Anagram Press, specializing in illustration, lettering and artist books. Chandler received her BFA in Illustration from the Rhode Island School of Design. She is a former Artist-in-Residence at the Minnesota Center for Book Arts, and a Minnesota Book Award winner. She also collaborates with fellow artist Jessica Spring on the Dead Feminists, a quarterly letterpress broadside series. A trade book on the Dead Feminists series will be published by Sasquatch Books in September 2016. Chandler lives and works in Tacoma, Washington.

Carol Inderieden Bio

Carol Inderieden is a writer, photographer, and printmaker who lives in western Wisconsin. Her work as a journalist has appeared in regional newspapers and magazines in the upper Midwest. Her work as a photographer and printmaker has been exhibited in regional galleries and more recently, as part of a traveling, juried exhibit organized by the Wood Engravers' Network.

Carol Inderieden and Chandler O’Leary Statement

"Empire Builder" is an artist book written and illustrated by Carol Inderieden and Chandler O'Leary, exploring the consequences of hydraulic fracking and the reopening of the American frontier by the oil industry. The book is illustrated with allegorical imagery that plays on historic branding and the advertising campaigns of the old Great Northern Railroad, redrawn to highlight the destructive trail blazed by energy extraction. The book's eight full-color, panoramic illustrations unfold like a map,

following the devastation wrought by oil as it shares the rails with the Empire Builder passenger line from Chicago to Seattle. "Empire Builder" includes an original essay connecting the history of westward expansion with the boom and bust cycles of our modern pioneer era.

Jan Jancourt Bio

Jan Jancourt completed an undergraduate degree from Bemidji State University, Bemidji, Minnesota and his MFA from Cranbrook Academy of Art, Bloomfield Hills, Michigan. After Cranbrook he accepted an extended residency at Studio Dumbar in Den Haag, Netherlands. Upon returning to the U.S. he worked in a number of design studios before taking a position at the Minneapolis College of Art and Design. He continues to teach at the Minneapolis College of Art and Design as a fulltime professor and maintains an active design studio specializing in identity systems and publication design.

His clients have included; Carleton College, American Public Radio, Hunt Adkins, Intermedia Arts, Walker Art Center and the Utne Reader. His work has been exhibited nationally and internationally and has been recognized by numerous publications including Print, ID Magazine, Emigre, Idea, Critique, Design Quarterly, Dutch Graphic Design, 100 Dutch Posters, The Graphic Edge, Typography Now and Typography Now 2.

Jan Jancourt Statement

Seeing Trails, Civilization and Sustainable! is a triptych of three typographic 'problems'. The projects are comprised of interactive layers that initially appear as confrontational textures. The discordant colors, forms and edges are merely recognizable as a deconstruction of type and image –they are in fact textual pluralisms and designated photographic images that describe contentions that exists between the natural world and the construct of civilization.

The viewer has an opportunity to reconcile the image into a more coherent state by investing in a sequence of visual decisions –see images below.

The interactive moments within the virtual environment demonstrate a simultaneous process of destruction and assembly that exist in reality.

Daniel Jasper Bio

Daniel Jasper is an Associate Professor of Graphic Design in the College of Design at the University of Minnesota, Twin Cities. His research combines a critical analysis of consumer society as it relates to design with political activism and an emphasis on the "everyday" experience. Jasper's designs have been featured in numerous books on critical practices in contemporary Graphic Design. His work has been widely exhibited nationally and internationally most recently in an exhibition entitled *Got the Message? 50 Years of Political Posters* at the Art Gallery of Ballarat, Australia. He received an MFA in Graphic Design from Yale University in 1999 where his research combined 60s era radical political theory with product design and branding which lead to the creation of a remunerative model for Twenty-first Century, popular uprisings—a truly revolutionary brand called Daddy™

Daniel Jasper Statement

In 1971 Gil Scott-Heron sang "The Revolution Will Not Be Televised." Daddy's™ rejoinder for radicalism in the new millennium is "the revolution will be merchandised." The Daddy™ project is fueled, in part, by nostalgia for May 1968 where the Situationist International helped formulate a student/labor uprising that almost toppled the French government. Daddy™ attempts to market the ideas of revolution through the development of a memorable graphic identity and branded products; specifically an identity that I lifted directly from an existing brand of French sugar (see *below*). The project is also a critique of certain

assumptions of the graphic design profession. It is my contention that logos and identities are an arbitrary collection of symbols and artifacts. More important than the graphic mark is the story associated with the brand and the emotional connection that can be established with one's demographic through retelling the story of the brand in a variety of media and contexts. The project asks, If I can attach a more compelling narrative to a preexisting identity can I then assume that identity?

Bill Jeter Bio

I am a Manufacturer of Meaning. I dissect language using histories, symbols, and cultural references. I am interested in art and language as tools to pose questions about the human experience both creatively and analytically. I create images, objects and documents that are stories about culture and experience. I seek to expand materials and concepts into a variety of forms. I love making things!

Bill Jeter Statement

The most powerful word in the English language by an amazing set of circumstances is one that cannot be spoken, yet is spoken all the time, one that cannot be written, yet is written all the time. It is an inside out-upside down word whose usage can get you praise, hatred, hired or fired depending on time, context, and circumstance. It is so powerful that it has evolved and morphed, absorbing all of the other words in the dictionary that begin with the same graphic symbol. We are left only with its discarded skin without context in the form of a word defined only by its signifying character.

Race in the American experience makes alternative reference a key to fluid communication. My works explore metonymy, a figure of speech, where a thing or concept is called not by its name, but by the name of something closely associated.

Sieng Lee Bio

Sieng Lee is an installation artist and designer interested in creating work related to his refugee experience as a first generation Hmong American. Lee's work reflects and questions the changes that are happening within his community as assimilation becomes inevitable. He is interested in the amount of cultural content generated by Hmong Americans, in academia and in social spaces like the web, media, politics, and events. He is a National Addy winner and helped design the We Are Hmong exhibit at the Minnesota Historical Society. Lee holds a BS in Graphic Design from Herzing University in Madison, WI, and an MFA from MCAD.

Sieng Lee Statement

Refugee Portrait Installation Proposal Refugees are people who have been forcibly displaced from their home country through the means of natural disaster, political persecution, or war. According to the United Nations, more than 15 million people worldwide are considered as refugees. They remain invisible, even though many become refugees through direct American action, like the Secret War, and most recently, the Iraq War. 40 years ago, Hmong Americans became refugees of the Secret War. Before coming to the United States, family photos were taken and given a unique six-digit identification number. Using these numbers, I am proposing to create a series of minimalist paintings (indicated in the photo provided). The number of paintings will vary depending on amount of IDs collected. The colors of each individual painting are based on the digital hex colors from each unique ID. The paint will be varnished to create a sense of invisibility.

Aaron Marx Bio

Aaron Marx is an artist and architect specialized in new media (video, projection, and digital fabrication), interactive installation, and socially engaged art. Through various media, his work examines the

relationship between memory and the built environment, considers the role of temporal art in public space, and investigates new forms of interaction between people and digital tools. These works range from data visualization mapping the death toll of war, to interactive light installations, and inspiring the community to dream through participatory activity and public practice.

Aaron Marx Statement

In the summer of 2000, the Project for the New American Century (PNAC), a neo-conservative think tank of Bush administration officials and advisors, issued a document calling for the radical restructuring of U.S. government and military policies. It advocated the massive expansion of defense spending, the re-invasion of Iraq, and many other policies that have eroded our freedom and democracy. In Iraq alone, 4,500 U.S. service members died in an unjust war in Iraq. Likewise, under the unconstitutional policies set forth by the Bush administration and the PNAC, we are currently experiencing an erosion of our constitutional rights through unprecedented invasion of privacy, attacks on freedom of speech, and prosecution of the press. Considering this, I created a presidential portrait of George W. Bush, made of a mosaic of U.S. soldiers who unnecessarily lost their lives fighting the proxy war in Iraq.

Heidi Miller Bio

Heidi Miller is a graphic designer with a passion for collage. Her design experience spans over the past eight years, having worked for Innova Ideas and Services, the Minneapolis Institute of Arts, and French Made Design. Now an active freelancer, she is pursuing her MFA at the Minneapolis College of Art and Design. Through a theme she terms “the politics of looking,” she explores the concept of individual perception—how we see, what we see, and what those observations and resulting judgments mean in the contemporary landscape. Merging the world of graphic design and collage, she re-appropriates materials to achieve meaning in opposition to their original graphic design context. This provides an opportunity to combat the stereotypes, symbols, and persuasive tactics to which they were previously attached. In selecting these materials, she acts as both a curator and a creator—roles that lead her in the visualization of her practice.

Jeffrey Morrison Bio

Multi-media installation artist, Jeffrey F. Morrison has been a Lowertown St. Paul resident for 17 years. Involved in numerous community endeavors Morrison’s contributions include Co-founding AZ Gallery; former Curator of Saint Paul Artists’ Program, Office of Mayor and City Hall Exhibition Hall; past Board member of Northern Warehouse Artists’ Co-op, Off-Leash Area Contemporary Performance Company and Lowertown Gateway Park LLC. Morrison has exhibited throughout the Midwest and is recipient of numerous grants and awards from arts foundations/organizations including: MN State Arts Board, Forecast Public Art, MN Center for Book Arts, Jerome Foundation, Intermedia Arts MN, SE MN Arts Council, and SD Arts Council.

Jeffery Morrison Statement

For the past thirty+ years I have been using art to bring local, national and world issues into the public eye with pieces created to attract new audiences as well as raise awareness and provoke conversations within diverse groups of people. The heart of my art production shows my deep desire to stimulate personal and public reflection on the human dilemmas caused by the loss of our U.S.A. agricultural heritage. I will continue to explore our relationship to the land and will expand on that legacy by creating a visual trust, which will enable others to connect with the pioneering spirit our ancestors brought to this country.

John O'Neill Bio

John O'Neill is the founder and design director of Thinkhaus, a socially conscious graphic design company serving clients to prepare them to meet communication and branding challenges for a more sustainable and transparent business environment. His design work has expanded across several platforms including print, web and brand identity. John's work has been awarded and published internationally in books regarding logo design, designing layouts and sustainability in graphic design. John is also a design educator, now serving as an Assistant Professor of Graphic Design at University of Minnesota Duluth. John holds an MFA degree in Graphic Design from Rochester Institute of Technology in Rochester, New York. He earlier graduated from Virginia Commonwealth University in Richmond, Virginia with a BFA degree in Graphic Design and a minor in Photography.

John O'Neill Statement

John O'Neill undertook a personal design project, The Awareness Campaign, an advocacy campaign that brings awareness to disability discrimination. The project came about through John's personal experience with disability discrimination, as someone who was born with cerebral palsy.

Throughout his adult life John named the different acts of discrimination that he experienced "Whaaat?!" moments. Knowing that other people with disabilities experience these moments as well, he sought to use the campaign as a means to discuss discrimination that all people on both sides of the issue can understand. To outline the lack of equality for people with disabilities, The Awareness Campaign educates the public about disability etiquette to prevent "Whaaat?!" moments from happening.

The campaign is experienced across several social media platforms, from Facebook to Instagram.

The brand strategy and content management was developed in partnership with Zuula Consulting. Video production and editing was developed in partnership with Lola Visuals.

Jack Pavlik Bio

A recent graduate of the Minneapolis College of Art and Design MFA program (2012); prior to studies at MCAD he was working artist creating kinetic sculpture with numerous local and international exhibitions. Most recently Jack has been a participant at the Skowhegan School of Painting and Sculpture, 2012 Joan Mitchell MFA Grantee, and a resident at the Helsinki International Artist Program.

Peng Wu Bio

A recent graduate of the Minneapolis College of Art and Design MFA program (2013), Peng Wu is all around designer and co-founder of Make it Move. Peng Wu's work has been featured Northern Spark and many local and international exhibitions.

Jack Pavlik and Peng Wu Statement

This signage was developed for the first exhibition by the organization "Make it Move". This exhibition of kinetic and interactive art was presented in Minneapolis in March of 2015.

The design of this signage, Body and Machine is a 3D expansion of our print and web exhibition graphic. The design of the graphic is taken from the idea of the "captcha" used in password verification, this is meant to reflect an aspect of the contemporary nature of the relationship between people and machines. The "machine" must verify that the human on the other end of the system is a genuine.

The expansion of the 2D into the 3D design prompts the viewer to physically engage the work to realize its meaning. In this engagement the viewer becomes implicated in the relationship of people and machines by adjusting their presence to make the signage information useful to their symbolic understanding.

George Roberts Bio

When I was five I received a toy typewriter for Christmas. It had a disk with the letters of the alphabet stamped around the edge. By turning the disk to the selected letter and then pressing down on the print lever, the letter was transferred to the paper. This seemed magical to me. It took several days to type my three sentence thank you notes to relatives. The meditative pace, the solitude, the alchemy of words appearing on blank paper all entered my subconscious mind and took up residence there. That place inside me is one of the spaces DownStairs Press, my studio, inhabits. Sixty years on, I own a few somewhat fancier presses, and an actual, physical studio, but I am still devoted to that original magic, that slow dance of moving ideas onto paper, into broadsides, into books.

George Roberts Statement

Learning vs. Education Broadside Series

Broadside #1

The Most Powerful Gift Some anti-pundit recently said, putting an understanding spin on an old saw, “Those who teach, do. Those who can’t make education policy.” After teaching Literature & Writing in what I considered an art-centered classroom at North Community High School in Minneapolis for thirty two years, I migrated to a print studio in my Northside community and began assessing what I learned from being a teacher. The Most Powerful Gift, a broadside printed on an old Showcard Press once used at North to teach sign-making in a class called Grocery Store, is the first in a series expressing some of that thinking about a wrong turning in American education that occurred sometime in the nineteen eighties, in the midst of what many of us at the time thought would be a teaching and learning renaissance in our country.

Jan Sabach Bio

Jan Šabach is a Czech born graphic designer and specializes in corporate identity and logos whose work has been recognized by numerous international industry magazines and annuals. He currently runs Code Switch, a design studio in Northampton, Massachusetts. He often dedicates a portion of his time to pro bono projects to raise awareness about important social issues.

Jan Sabach Statement

Help Philippines

Poster to Help people affected by the super typhoon Haiyan by donating to the American Red Cross.

Paths of War

Submission to the IH8War.com campaign against war. Join us in this important effort. Just like the organizers we believe that designers have to be social commentators and activists and actively participate in current affairs. During the war, tens of thousands of people are often forced to leave their home without any prospect of ever returning. This is a story of suffering of the innocent civilians who are forced to navigate their way through the atrocities of war.

Stop the Gun Violence in Our Schools

Poster to raise awareness about the unacceptable level of gun violence in our schools.

Todd Thyberg Bio

Todd Thyberg is the owner of Angel Bomb Design + Letterpress, a Minneapolis-based graphic design and letterpress studio. He first formed Angel Bomb in 1997 and added letterpress in 2007. When not creating work for clients, he makes limited edition art prints, greeting cards and even labels his own beer. In 2011 he received an MCBA / Jerome Foundation Book Arts Fellowship in order to create *The Airship*, a letterpress graphic novel and in 2013 he received an Artist Initiative grant from the MN State Arts Board to create *American Manifesto*. *American Manifesto* is an activist book inspired by Thomas Paine's *Common Sense*.

Todd Thyberg Statement

As a graphic designer and letterpress printer, I feel it is my responsibility to create work that can affect change. I have long created prints that carry messages regarding ineffective governance and global policy, sometimes using humor to reach my audience. In 2013 I received a grant from the MN State Arts Board to create a book titled *American Manifesto*. I researched, designed, and letterpress printed this book after being inspired by Thomas Paine's activist pamphlet *Common Sense*. It started as a satirical artistic approach to addressing some major American environmental, social and political concerns, but it evolved to include more hard facts regarding the descending state of our country. My goal with this piece was to create a beautiful work that would inspire people to question their knowledge of current policies and do further research on their own.

Brandon Waybright Bio

Brandon Waybright is a designer, artist, and educator. In 2013, he founded CAPE design, a cross-disciplinary design studio on the north side of Chicago. Waybright's practice employs design and writing as a tool for exploration, promotion, and community intervention. He is interested in the unspoken truths that lie behind our everyday actions, and the heroic qualities of overlooked and undervalued objects. His work is process-driven, concerned with meaning that is located in the act of making as much as the final output. He is the author and designer of *Los Angeles Mythology*, a collection of visual and written poetry that was released in 2013 at the Museum of Contemporary Art in Los Angeles, California.

Brandon Waybright Statement

Lost in a Sea explores the tension between substance and decoration in a media-soaked society. Through this ongoing project, images that saturate the media are woven into fixed, digital tapestries. While contemporary media provides us with the opportunity to disseminate information in a highly efficient manner, the general mass of information that we now have access to creates an overwhelming sea of content. There is such an exceptional quantity of important thoughts and striking images available to us, that our minds rarely have the opportunity to come to rest and fully realize the magnitude of each image. What we are fixated on one moment is lost as the next wave of information appears. *Lost in a Sea* documents viral images in a fixed form, requiring the viewer to see through patterns to re-recognize images at risk of being lost in a sea that blends the significant and the mundane.

Russ White Bio

Born and raised in the Carolinas with a formative stint in Mississippi, I grew up the younger son of a progressive Presbyterian minister and a dedicated homemaker. I received a BA in Studio Art from Davidson College in North Carolina and moved to Chicago, where I spent the next ten years making sculpture, illustration, and painting while working as a high-end cabinet-maker. After marrying a native Minnesotan, my relocation to the Twin Cities became inevitable, and I now maintain a full-time art, illustration, and design practice at my studio in the Casket Arts Building.

Russ White Statement

My work is, generally speaking, socially conscious, politically progressive, and crassly funny. I try to use simple constructions to investigate complicated themes, as with these three pieces focused on pollution and consumption. The first uses Hokusai's iconic Great Wave Off Kanagawa to highlight the terrible problem of plastic pollution in our oceans. A portion of all sales from this print go to the Plastic Oceans Project, a non-profit based in North Carolina attempting to educate the public about our plastic problem. For No Thank You Bag and You You You (Black & Blue), I used actual plastic bags as the film positives for the printing screens, exposing the screens for different amounts of time to achieve different opacities. The pieces speak to our incessant consumption and the narcissism therein.

beyondBRAND Image List:

beyondBrand Image List

ChristensenK_02.jpg – Keith Christensen, *PussyriotGame*, acrylic painting (with collage) on board, 24" x 48", 2014

DarbyJ_01.pdf – Jordan Darby, *Causal Hierarchy of Suffering* - Chart - 13" x 18" digital print

Dryden_01.jpg – Jim Dryden, *Dialogue*, acrylic painting, 7" x 11.5"

Dryden_02.jpg – Jim Dryden, *Conflict*, acrylic painting, 7" x 11.5"

Dryden_03.jpg – Jim Dryden, *Boiling Point* – Rwanda, acrylic painting, 7" x 11.5"

<https://vimeo.com/127967775> – Stephanie Glaros, *Humans of Minneapolis*, audio slideshow, revised June 2015

InderiedenC_01.jpg – Carol Inderieden and Chandler O'Leary, *Empire Builder*, Hand-bound, artist book, digitally printed, accordion fold with paper slip case, 7"x9" when closed, (180" when fully open), 2015.

JancourtJ_02 – Jan Jancourt, 1). *Seeing Trails* 2). *Civilization* 3). *Sustainable!* Digital media/html, 2014

JasperD_01 – Daniel Jasper, *Occupy Daddy*, Poster, 26" x 66", 2014

JeterB_01 – Bill Jeter, *GAVEL (lift- judge lightly, strike rightly- replace)*, ebony, brass, walnut, 5"x14"x3", 2014

JeterB_02 – Bill Jeter, *GAVEL (detail)*, Ebony, brass, walnut, 5"x14"x3", 2014

JeterB_03 – Bill Jeter, *NWORD en BlackMoor* (an inside out-upside down word), Plexiglas, paper, wood, brass, 16"x32"x2", 2014

JeterB_04 – Bill Jeter, *NWORD* (most powerful American-English word), Ink, paper, wax, brass, wood, 32"x24"x2", 2014

LeeS_04, LeeS_06, Sieng Lee – Proposed Installation, *Refugee Portrait Installation Proposal*, 5'x7', acrylic on substrate, 2015

MarxA_01.jpg – Aaron Marx, *Project for the New American Century*, poster, (72" x 48"), 2015

MillerH_05.jpg – Heidi Miller, *A Book About Housework*, Digitally printed book, 6 x 6 l, 2015.

MorrisonJ_02.jpg – Jeffrey Morrison, *HEAVY-LADEN (Sanction Pipeline)*, mixed-media collage with pen & ink and Gocco silk-screen print on recycled book pages and antique map, 12" x 16", 2015.

MorrisonJ_03.jpg – Jeffrey Morrison, *CAPITAL TEATS (Milking Our Rainforests)*, mixed-media collage with pen & ink and Gocco silk-screen print on recycled book pages, 9" x 19", 2015.

vimeo.com/131495236 – Jack Pavlik and Peng Wu, *Man and Machine* (sculpture not video), painted steel.

RobertsG_01.jpg – George Roberts, *The Most Powerful Gift*, Letterpress Broadside, from Learning vs. Education Series

RobertsG_02 – George Roberts, *Bill Cottman*, Letterpress Broadside from the North Minneapolis WHAT WE WANT Series

Roberts_G03 – George Roberts, *Tene Wells*, Letterpress Broadside from the North Minneapolis WHAT WE WANT Series

SabachJ_01.jpg – Jan Sabach, *Help Philippines*—Poster, 2014, 18.5"x27", Creative Director, Designer: Jan Šabach.

SabachJ_02.jpg – Jan Sabach, *Paths of War*—Poster, 2015, 18,5x27inches, Creative Director, Designer: Jan Šabach, Junior Designers: Sophia Šabach, Damian Šabach, Anna Šabach

SabachJ_03.jpg – Jan Šabach, *Stop the Gun Violence in Our Schools*—Poster, 2014, 18.5"x27", Designer, Creative Director: Jan Šabach.

Thyberg_T_1.jpg – Todd Thyberg, Ashley Hohnstein, Amy Stemper, *American Manifesto Letterpress book*, 8.5" x 5.75" x .25", March 2014

Waybright_01.jpg, Brandon Waybright, *Lost in a Sea*, Giclée on Vinyl, 48" x 96" .25", 2015

WhiteR_01.jpg – Russ White, *The Great Trash Wave* (after Hokusai), 6-color screenprint on paper, ed of 25, 18 x 24", 2014.

WhiteR_02.jpg – Russ White, *You You You* (Black & Blue), 2-color screenprint on paper, ed of 5, 24 x 18", 2015

WhiteR_03.jpg – Russ White, *No Thank You Bag*, 2-color screenprint on paper, ed of 10, 24 x 18", 2014

